

Spotted, or laughing hyena, *Crocota crocata*. See also page 116.

Tubularia indivisa is a common American species, *Bougainvillea fructuosa* is a common English species. Stylasterina contains a number of interesting forms that secrete a large, hard, calcareous exoskeleton and often form corals (q.v.). *Stillepora*, stinging coral, is a well-known genus of this order.

HYENA, common name for any of three species of large, carnivorous, Old World mammals constituting the family Hyaenidae. The animals resemble wolves somewhat but are more massive, reaching a length of over 5 ft., and a weight up to 175 lb. Their heads are large, with long, pointed ears. Hyenas have strong jaws, jaw muscles, and teeth, and so can crush thick bones. Striped and brown hyenas have backs covered with long, stiff hair extending from the neck to the base of the tail. Their forelegs are longer than their hind legs; each foot has four toes, with a nonretractile claw on each toe. Hyenas are usually solitary, nocturnal animals that prefer to eat meat already killed by other animals, and kill their own prey only when driven sharply by hunger. Hyenas are occasionally domesticated.

The hyena having the widest distribution is the striped hyena, *Hyaena hyaena*, found from S. Africa through SW Asia to India. This species is ashy brown, striped transversely with dark brown. The spotted or laughing hyena, or tiger wolf, *Crocota crocata*, is found in all parts of Africa S. of Ethiopia. The laughing hyena has a brownish yellow coat, marked with round, dark brown spots. It is noted for its cry, which resembles the laughter of a demented human being. The brown hyena, or strand wolf, *H. brunnea*, is found in S. Africa. It is brownish gray with dark brown stripes on its legs. This species is often found along the shores of streams, and is fond of crabs and dead fish.

Fossil remains of hyenas from the Pliocene Epoch have been found in England, Germany, and France, and have been identified as those of animals nearly identical to the striped hyena.

HYENA DOG. See HUNTING DOG.

HYGIENE. See ENGINEERING: Sanitary Engineering; HEALTH; PUBLIC HEALTH; PUBLIC HEALTH SERVICE.

HYGIENE, MENTAL. See MENTAL HEALTH.

HYGROMETER, any of various types of instruments used to measure atmospheric humidity (q.v.). A simple form of hygrometer, used in the home and in offices, utilizes the change in length in an organic fiber brought about by the absorption of moisture. As a fiber, a single-blond human hair is often used. The fiber tends to lengthen in damp air, and the apparatus is arranged that the change in length of the fiber moves a pointer across a dial, which is calibrated to give a reading in percent relative humidity. This type of hygrometer gives only an approximate indication of humidity and is not used for accurate, quantitative determinations.

The instrument most commonly used in laboratories to measure relative humidity is the psychrometer or wet-and-dry-bulb thermometer. Two similar thermometers are mounted side by side; one, the dry bulb, has its bulb exposed to the atmosphere, and the bulb of the other, the wet bulb, is wrapped in a suitable material, such as muslin, which is immersed in water and serves as a wick. The wet bulb is cooled by evaporation of the water, the amount of evaporation and consequent cooling of the thermometer depending on the humidity of the atmosphere; that is, the drier the atmosphere, the more rapidly the water evaporates. A table accompanying the instrument gives the relative humidity in terms of the readings of the wet bulb and dry-bulb thermometers.

The dew-point hygrometer measures relative humidity by means of the dew point; see DEW. A small amount of ether is placed in a highly polished, thin, metallic cup, and the evaporation into the ether, accelerated by blowing air through it, lowers the temperature of the cup. When the dew point of the surrounding air is reached, a film of moisture suddenly appears upon the surface of the cup. The temperature is read on

scale of a thermometer, and a table accompanying the instrument gives the relative humidity in terms of the atmospheric and dew-point temperatures.

See METEOROLOGY: Meteorological Instruments.

HYKOS, in ancient Egypt, kings of the XV and XVI Dynasties, who reigned between 1694 and 1600 B.C. The Hyksos entered Egypt around 1720 B.C. and were expelled about 1567 B.C. The name had been erroneously interpreted as meaning "shepherd kings", but is now understood to mean "foreign kings". Sweeping south into Egypt, probably from Palestine and Syria, they and their nomadic followers captured Memphis and exacted tribute from the rest of the country. They established a stronghold at Avaris (possibly the later Tanis), on the northeastern border of the Nile delta, but left the territory above Memphis under the rule of tributary princes of the old nobility. These vassals started the nationalist revolt that finally drove out the foreign dynasty of the pharaoh Ahmose I (q.v.). The only detailed ancient account of the Hyksos is in a passage cited by the Jewish historian Flavius Josephus (q.v.). Evidence from inscriptions and sculpture and pottery remains shows that these kings adapted themselves to Egyptian customs and took Egyptian names.

The Hyksos introduced the horse into Egypt; in fact, their easy conquest of Egypt was probably due to such superior military features as horse-drawn chariots. They maintained tribute or trade relations with the Minoans and Babylonians (see AEGEAN CIVILIZATION; BABYLONIA). No remarkable buildings of the Hyksos kings have survived. Only traces of temple restorations remain, mainly at Bubastis.

See EGYPT, ARAB REPUBLIC OF: History: The Middle Kingdom.

HYLAS, in Greek mythology, handsome youth, the inseparable companion of the hero Hercules (q.v.). Hylas accompanied Hercules as his armor bearer during the voyage of the Argonauts (q.v.) in search of the Golden Fleece (qq.v.). When they stopped on the coast of Mysia in Asia Minor, Hylas was drawn by a sea nymph into the spring from which he was drawing water, and he never appeared again. Hercules abandoned the expedition in order to look for Hylas. Afterwards, the Mysians conducted a search for Hylas one day of each year.

HYMENOPTERA (Gr. *hymen*, "membrane"; *pteron*, "wing"), order of insects containing more than 70,000 species, including the ant, bee, bumblebee, chalcid fly, digger wasp, hornet, ichneumon fly, sawfly, and wasp (qq.v.).

and the gall wasp (see GALL). The insects of this order are more specialized and have higher intelligence than any other insects.

All hymenoptera have mouth parts adapted for biting; many species have them further adapted for sucking and absorbing surface juices; others have prolonged mouth parts that enable them to draw nectar from flowers; and certain species, such as the bees, are able to use their mouth parts as tools for the handling of wax. Hymenoptera have six abdominal segments in the female and seven in the male; an additional abdominal segment in each sex is completely fused to the thorax. Between the fused thoracic-abdominal segment and the posterior segments, the bodies of all hymenoptera except sawflies narrow into "waists". Hymenoptera have either four membranous wings or are wingless; the forewings are larger than the hind wings and in flight are joined to the hind wings by means of small hooklets. The ovipositor (egg-laying organ) of female hymenoptera may be adapted for drilling, sawing, or stinging. Hymenopterous larvae are usually legless; those of the hornet and sawfly have thoracic and abdominal legs. Young hymenoptera metamorphose completely.

Many hymenoptera, especially ants, live in well-integrated colonies, individual members of which are morphologically specialized for the performance of a distinctive function; see INSECT: Social Insects. The social structure of some hymenoptera is more complex than that of any of the other invertebrates.

Hymenoptera vary in their feeding habits; some are plant eaters, others carnivores, while still others feed on nectar and manufactured honey. The gall wasps are the most destructive to cultivated plants. The larvae of plant-eating species, such as ichneumon and chalcid flies, are carnivorous; they are parasites, and destroy many harmful insects. Honeybees are the most important of the nectar feeders; the honey (q.v.) they manufacture is put to many uses by man. One species of hymenoptera is very important in the cultivation of figs.

HYMETTUS, mountain in Greece, 5 miles S.E. of Athens, rising to 3370 ft. above sea level. It is noted for the honey collected there. Marble has been quarried there since antiquity and was used extensively in building and sculpture in ancient Athens.

HYMN, song with a text usually praising a deity or expressing thoughts of religious meditation or worship. The earliest hymns for which the music has been preserved are two Greek hymns to Apollo (q.v.) discovered at Delphi

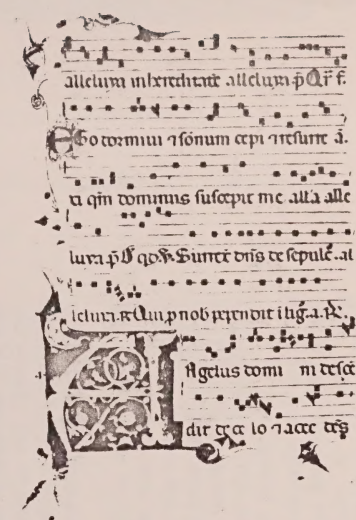
(q.v.) and dating from the 2nd century A.C. The wide range of deities to which Greek hymns were addressed is indicated by two other pieces of Greek music that date from the 2nd century A.D.: a hymn to the sun and a hymn to the goddess Nemesis (q.v.). Other ancient civilizations that have left records of hymn singing (although not the music itself) include those of Assyria, China, Egypt, and India (qq.v.).

Hymn singing within the Western religions, Judaism and Christianity, dates back at least as far as the Biblical book of Psalms (q.v.), the Hebrew name for which, *Tehillim*, means "praise songs". The Eastern Christian churches at Antioch (now Antäkyä, Turkey) and Constantinople (now Istanbul, Turkey) were the centers of the hymn writing movement within the early church. The first collection of Christian hymn texts, the Gnostic Psalter, contained paraphrases of the Psalms and is named for a sect that flourished beginning in the 2nd century A.D. The success of this work led the Syrian monk, Saint Ephrem of Edessa (306–73) to write Christian hymns in Syriac in order to spread the Christian faith.

In the 3rd and 4th centuries A.D., hymn texts were written in Greek by such writers as Methodius (d. 311), the bishop of Olympus; Synesius (fl. 410), the bishop of Ptolemais in Cyrenaica; and the Eastern Church prelate Saint Gregory of Nazianzus (q.v.). The music to which these hymns were sung was chant (q.v.). Only a few of the chant melodies have survived, the earliest dating from about 300 A.D.

The first writer of Christian hymns in Latin was the 4th-century French prelate Saint Hilary (q.v.). Soon after his death (367), the prelate Saint Ambrose (q.v.) and others established the regular use of hymns and psalms in the Western Christian liturgy. Saint Ambrose himself wrote many hymn texts and perhaps some of the dozen chant melodies for them that survive. The hymns of Saint Ambrose and those of succeeding authors and composers were written for use in the Divine Office (q.v.), that is, those liturgical services held at various hours during the day but not incorporating the ceremony of the Mass (q.v.). The hymns were gathered in manuscript books called breviaries (see *BREVIARY*), which contained both texts and music.

Until the 10th century hymns were rarely sung during the celebration of the Mass. During the 10th century words of praise to God were sometimes added to the long passages of chant that were sung on the word "alleluia". The praise texts replaced the prolonged syllable "a" at the end of the word. The passages of chant and



Leaf from a 15th-century Italian illuminated liturgical manuscript. Metropolitan Museum of Art—Gift of Louis L. Lorillard

praise text were called sequences, from *sequi* (Lat., "to follow"), meaning that the hymn immediately followed the word "alleluia". The invention of sequences is often attributed to the German monk Notker Balbulus (about 840–912), but they probably existed before his time.

Most composers during the later Middle Ages and Renaissance made polyphonic arrangements of chant hymns. In all cases hymns and sequences were sung by priests and choirs, never by the congregation. It was not until the 16th century that the hymn became a congregational song. This development was one of the reforms introduced by the German religious leader Martin Luther (q.v.).

Protestant Hymns. The hymns of the German Protestant Church are usually called chorales; see *CHORALE*. The earliest Lutheran chorales were selected from sacred and secular sources (including Gregorian chants) or newly composed by Luther and his colleagues. These clergymen and musicians also selected or wrote the hymn texts, using the German language rather than Latin. Their goal was to provide worshipers with good, sturdy melodies that were simple enough for untrained singers to perform. The tunes were incorporated into or used as the basis of much music written in the Baroque Era and later; see *MUSIC: The Baroque Era*.

In France, the poet Clement Marot and the theologian and Protestant reformer Théodore de Bèze (qq.v.) translated the Psalms into French metrical verse. The translations were introduced by the French religious reformer John Calvin (q.v.) into his system of worship and were adopted by the Reformed Churches (q.v.) in France and Switzerland. The melodies used with these translations were selected or composed by the French musician Louis Bourgeois (about 1510–about 1561). Two other French musicians, Claude Goudimel (about 1505–72) and Claude Le Jeune (1528–about 1600), composed four-voice settings of the Bourgeois melodies.

English translations of the Psalms were published in 1562 by the English writers Thomas Sternhold (d. 1549) and John Hopkins (d. 1570). In 1612 a similar Psalter was published in Holland by the English Separatist clergyman Henry Ainsworth (1571–about 1623); see *REFORMATION: England*. The Ainsworth Psalter was brought to America by the Pilgrims in 1620; see *PILGRIM FATHERS*.

At the beginning of the 18th century the English theologian Isaac Watts (q.v.) wrote about 600 hymn texts, including "O God, Our Help in Ages Past"; many of these were published in his *Hymns* (1707–09) and *Psalms* (1719). From them were drawn the bulk of American hymnals for the following 150 years. Later in the 18th century the Methodists (see *METHODISM*) produced many important hymns, some of which were influenced by those of the German Lutherans and of the Moravian hymn writers (see *MORAVIAN CHURCH*). The most notable Methodist hymn writer was the British clergyman Charles Wesley (see *under* *WESLEY*). Throughout the 18th century many new hymn texts were written, and hymn tunes were both composed and arranged, resulting in many new hymnals. Hymns gradually became established as part of the regular services of the Church of England and among the Dissenters (qq.v.).

In America, metrical psalmody was long dominant. The first book printed in New England was the *Bay Psalm Book* (1640). The beginning of a distinctive American hymnody was the revision of Watts for American churches. Timothy Dwight (q.v.), president of Yale College, in 1801 published his Watts with a selection of hymns, among which was Dwight's celebrated text "I love Thy Kingdom, Lord". The Quaker poet, John Greenleaf Whittier (q.v.), unintentionally became a hymn writer, with numerous texts taken from his poems. The Congregational minister Ray Palmer (1808–87), the Unitarian clergyman Samuel Longfellow (1819–92), and the Epis-

copian prelate Phillips Brooks (q.v.) wrote texts that found a ready audience in America and Great Britain during the flood tide of hymns produced in the middle of the 19th century. Following upon the Great Awakening (see *EDWARDS, JONATHAN*) and the rise of evangelists, including the somewhat later Dwight L. Moody (q.v.), thousands of so-called Gospel songs appeared; and these continued to be written through the 1950's. Among early American hymn-tune writers was the 18th-century composer William Billings (q.v.) and the later Lowell Mason (1792–1872).

British hymnals proliferated following the publication in 1861 of *Hymns Ancient and Modern*, edited by Sir Henry Williams Baker (1821–77). The latest revision of this work appeared in 1950; approximately 150,000,000 copies of the original and its revisions have been published.

Twentieth-century American hymnody was influenced by the Social Gospel movement in Protestantism, a concern with the quality of everyday life rather than with otherworldliness. The most widely known hymn text in this category is "O Master, let me walk with Thee" by the Congregational minister Washington Gladden (1836–1918), and almost as well known is "Rise up, O Men of God" by the Presbyterian clergyman William P. Merrill (1867–1954).

Hymnals published in the 20th century reflect the recovery of folk tunes, the recasting of Gregorian chant tunes, composition of tunes in the so-called modern idiom, and an emphasis on texts expressing the social mission of religion. This is true of those prepared by the Roman Catholic Church (q.v.), by Protestant denominations, and by other religious groups. See *RELIGIOUS MUSIC*. G.L.K.

HYOSCINE. See *SCOPOLAMINE*.

HYPERBOLA, plane curve, one of the conic sections (q.v.), formed by a plane that cuts both nappes of a right circular cone but does not pass through the vertex of the cone (see figure). A hyperbola has two U-shaped nonintersecting branches, identical in form, with the open parts facing in opposite directions; the arms of each branch are not parallel but separate as they recede.

A hyperbola is also defined as the locus of all points, the difference of whose distances from two fixed points, called the foci, is equal to a constant. Each branch contains one focus in its interior area; the line joining the foci intersects each branch in a point called a vertex. This line, or the segment between the vertices, is called the transverse axis. The line perpendicular to the transverse axis and passing through the



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The Creative Use of Hymns in Worship

By George Litch Knight

DURING THE PAST two decades there has been a phenomenal growth of acceptance within the musical world of schools of sacred music. Due to this, in large measure, church music is now a respected and academically reputable profession. Musical standards in the church are being raised; much that is unworthy of the worship of God is rapidly being discarded. And even more hopeful is the growing appreciation of what constitutes "good" church music.

Along with this "renaissance" of church music as an art there has come a re-evaluation of organ literature and the new appreciation of choral masterpieces from many periods. But there has not, for many reasons, been a concurrent improvement of congregational singing. This is not all to be blamed on the professional church musician, although he must bear a portion of the responsibility. The sad clerical ignorance of matters hymnological is a large factor in the total picture.

How is this matter to be remedied? Some seminaries require every man who is entering the parish ministry to take at least one, and oftentimes more, courses in hymnology and sacred music. At the same time, the sacred music student is given instruction in the technique of hymn playing as a part of his professional training. But even this is not enough. It is not particularly important that the prospective minister have voluminous notes about the office hymns or that the prospective organist have a superficial technical ability to play a four-part hymn tune. Many non-musical ministers have, through a lifetime of concern and study acquainted themselves fully with their hymnal and have enriched their people's hymnic lore and enhanced the congregational participation in hymn singing. And many a "self-taught" musician has mastered the art of leading people through a dynamic organ accompaniment of hymns.

There are churches in America where hymns are of little importance. Some of them are important and possessed of brilliant "pulpit personalities." And there are churches of all sorts where hymns have been given their rightful place in the musical as well as the ministerial minds. Perhaps two notable ones are the First Congregational in Columbus, Ohio, and First Methodist in Boise, Idaho. There are countless others, but these two are noteworthy for the *creative* use of hymns in the worship of the church.

Later we shall mention some of the essentials of the creative use of hymns in worship, but let us consider first some of the rather indifferent, and occasionally hostile, attitudes which characterize so many church musicians in their work with hymns.

First, there is the deplorable and often difficult situation where the minister is utterly ignorant of hymns, music or the organist's place in

the whole picture. Often in such a church the minister desires that the same fifty hymns be used all year long or else attempts to dictate — from ignorance — what shall be the total hymnic program. This is enough to discourage the best trained musical scholar as well as the most Christian amateur.

Secondly, let us face the fact: hymns are not the most exciting music in the church repertoire. It is much more rewarding to the church musician to achieve excellence in his prelude for Sunday as he seeks to bring it to life in the hearts of those for whom he plays. No one can object to this, as good organ music well played is a necessary element of a balanced service of worship.

Thirdly, a large number of the hymn tunes in contemporary hymnals are not very good nor great music. Many of them are somewhat "dated," particularly those of the late — and in some quarters unlamented — nineteenth century. We are witnessing today a natural revulsion against the excesses of a bygone period and particular animus is reserved for all things which can conceivably be called "Victorian." The adjectives "sentimental" and "lush" are tossed about with abandon to describe anything of the period which is particularly distasteful to the person who is criticising a given hymn tune. There is no doubt that there should be a cleansing of the musical temple; excesses of sentiment were indeed the cause of sentimentality in the music of the last century. But in the avoidance of sentimentality there is far too often an absence of healthy sentiment — which is always a factor in religious experience. That this is true is an accepted fact since its presence is necessary in religious music as it relates to the emotional response of the worshipper. Because many hymn tunes currently favored by the average congregation stem from that musical period, they now are taboo.

One is happy to see some of the worst specimens disappearing from the newer hymnals, but there is the ever-present danger of throwing out *too much*. Anyone who condemns Lowell Mason tunes as "hopelessly Victorian," displays not only incredible bias but lack of knowledge. Some of Mason's tunes are rather objectionable, but the *strongest* of them are those patterned after the Genevan Psalter tunes which he knew and could appreciate. Or, again, take Henry Smart. Some of his tunes are rather wooden and others are inclined toward sentimentality, but some of his are virile imitations of Psalter tunes, and should be judged on their own merits — especially as some of them are not Victorian, having been written before the height of that period.

Fourthly, the organist must accept the fact that congregational singing, as Austin Lovelace reminded his people in a recent church calendar, is the largest single mass attempt at amateur singing of unfamiliar material. It is at this point that the wise organist will see that for all that is lost of quality, much is gained through the emotional impact of the united voices of a large number of people as they express a common

religious emotion. The organist has a grave responsibility; he must set the hymn tempos wisely, must not drown out the singers, and must show an understanding of such factors as weather conditions, barometric pressure, the mass mood of the hour — and in so doing he will be approaching hymns creatively. He will find himself occasionally transposing them! Only a truly consecrated and utterly sincere servant of God can attain this goal. And it does not matter how great his technical ability if he cannot lose himself in the effort to lead the people closer to God through the singing of hymns.

Let us consider the words of hymns. Many clergymen register strong protest at this point. And there even are some teachers of hymnology in seminaries who take an unholy delight in pointing out the mixed metaphors of "Rock of Ages" or in dwelling upon the erotic interpretations of the more unfortunate gospel song vintage. In so doing they are actually doing a disservice to those whom they would train, for they are failing to show their students that hymns need not necessarily be great poetry to be great hymns.

There are hymn lines which when read are almost impossible poetically. But these same lines, sung by a congregation with souls and voices fixed on the praise of God, are lifted out of their mediocrity and become priestly links between God and man. How much time is wasted by pointing out obvious unfortunate lines of hymns, and worse still, what damage can be done in the belittling of hymns which — however weak theologically or poor poetically — are the means of bringing God closer to those who — even in a monotone — sing his praises.

Canon Adam Fox summed it up very well in his little book *English Hymns and Hymn Writers*, where he writes:

But are hymns really works of art then? The answer is "Yes" decidedly. But although they use the same material as the art of poetry, hymns are not poetry except by coincidence, and to say that a hymn is good or bad poetry is not to settle the question whether it is a good or bad hymn. For so much depends on the tune, and so little on the superior excellence of the verse.

The fancies in the sense and the subtle variations in the metre which go so much to make good poetry are nothing but hindrances in a hymn. The words should fit the tune, and while they are being sung there is no time to stop and admire their fancy. Plain words, plain metre, plain sense are the first requirements. They may be solemn or they may be gay, but they must be religious, and they had best be scriptural. They must do something to elevate and instruct the singers. It is not so easy to work within this limited field, but at happy moments it has been beautifully done. Hymn writing perhaps bears something of the same relation to poetry that illumination does to easel painting.

I know of no better description of hymns as poetry. Our English cousins are even more sensitive to the poetic aspects of hymns as they are prone to require their hymns to be suitable for private devotional reading.

The hymnological picture in America today is not entirely dark. There are hymns of high quality being written in contemporary thought-forms and expressing a universal religious sentiment. Congregations are enlarging their repertoire of hymn tunes through such observances as the 400th Anniversary of the Genevan Psalter of 1551.

What, specifically, can be done to make the congregational hymn singing more creative in the worship life of the church?

1. The minister and organist should recognize that the hymn is an entity of importance in itself; it is neither the property of the pulpit nor the choirloft, but uniquely the vehicle through which the "man in the pew" expresses his praise to God vocally. As an entity, the hymn deserves the same reverent treatment as an anthem or a collect. It is never "just a hymn." Hymns ideally should be chosen by *both* minister and musician.
2. A hymn is an end in itself rather than a means to an end. It is the latter quality which does not endear gospel songs to the first-class musician or minister. As an end in itself the hymn should not be used to "cover up" the entrance or exit of the choir; it is not a catch-all to be used in the event of lack of anything better to do; it is to be recognized as possessing a definite thought structure which is violated when the hymn is carelessly cut short — or when stanzas are indiscriminately omitted because "the choir has reached the back door of the church." It is utterly meaningless to sing "Where Cross the Crowded Ways of Life" and to end at a semicolon. And much less sensible is it to sing a "pattern hymn" about the Trinity and omit the Holy Spirit.
3. In the words of Canon Fox, "The hymn is to elevate and to instruct." If it is to elevate, it must be within the immediate understanding of the humblest worshipper; the words must be free of theological niceties; the tune must be readily grasped and easily sung (which is not always true of some of the highly-touted hymns in the contemporary scene). If hymns are to instruct they must be carefully chosen so that they are not repeated *ad nauseam* as is so often the case with what the organist or minister considers "a good hymn." Constant repetition will dull the cutting edge of the finest hymn. Hymns should be chosen with some consideration to the total service. An Advent or Epiphany Sunday need not have all hymns on that theme. *Creative* selections of hymns would produce a service in which the sermon and scripture were based on the New Testament and at least one hymn, perhaps the opening one of objective praise, would present an Old Testament emphasis.

4. The minister and organist should be as familiar with the texts and tunes of the hymns as they are with their study Bible or the catalogue of anthems in the choral library. There *are* a number of fine hymns for non-liturgical church communion services besides "Break Thou the Bread of Life." Why not sing "The King of Love," "Glorious Things of Thee are Spoken," or "Guide Me, O Thou Great Jehovah"? They are Old Testament expressions consonant with the New Testament emphasis of that service.
5. New hymns will best be assimilated if taught in moderation. Too many persons are fixated at early adolescence in their hymn life; modern hymns expressing modern thought and theology ought to be learned and sung. But at all times there must be an effort to explore the treasury of the hymnal. Even the most mediocre book will have a few hymns which will be new to a given congregation and which may be well learned. (In practical experience, I have found that new hymn texts to "familiar" tunes make the learning process less painful.)
6. Seminaries and schools of sacred music must set for themselves the task of educating their graduates in the proper and creative use of the hymnal, a no-less-important work than any other during the scholastic experience. Hymns are involved in every service of worship, with few exceptions, and it is unthinkable that they are so largely neglected in the over-all training of those who must use them.
7. There is no shortage of good available literature for the interested musician or minister. Handbooks are published with most denominational hymnals; some are very helpful. Books of "popular" appeal are legion. The most recent and in many ways most stimulating of these is Dr. Albert Edward Bailey's "The Gospel in Hymns." The Hymn Society of America exists for the sole purpose of providing appropriate material for pulpit and choirloft. Through the Society's publications the most unlearned parson or disinterested musician may increase his knowledge of hymns and tunes.

Finally, there is no quick "device" or shortcut to the creative use of hymns in worship. It is not enough for the professional musician to blast Victorian extremes; it is not enough for the minister to allow his ignorance of the hymnal to permit the over-use of about one tenth of the hymnal's content in a given year; it is not fair for the organist to wreck the singing of hymns whose tunes offend him. (A noteworthy instance was a recent service in which a graduate of a school of sacred music *deliberately* over-emphasized the "rocking chair" rhythm of Hastings' tune for "Rock of Ages.")

Hymn of the Month campaigns are good, but they will not solve the problem, especially if only familiar hymns are used. Hymn Festivals will be an incentive toward improvement, and deserve a place in every church — and might be more happily received in most Protestant churches

than the unending stream of Masses now on most service listings. Hymn study may well be a part of the religious education program of a church. Hymnals should be available for purchase to be used in homes.

This year marks the 30th Anniversary of The Hymn Society of America, and in recognition of that event a leaflet of seventeen hymns of this century has been prepared by the writer. A careful study of those hymns will reveal that the fount of hymnic inspiration did not run dry with Watts or the Wesleys. Our own century is richer for some of the hymns written by men of all denominations. There is no more appropriate way to stimulate interest in hymns and their creative use than through a Festival or Service during 1952 in which our generation recognizes the contributions of contemporary writers.

Perhaps the most important factor in creative use of hymns in worship is that of patience. If boys and girls in the church of today are encouraged to know and love good hymns — which means careful work and study by the organist and the minister — the church of tomorrow will have its sights set high and the trained church musician will not have to waste time damning the unsatisfactory, but will be free to lead his people to great spiritual heights through the hymns they sing. And happy will be that people.

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The Hymn (July 1957)

The Task of the Hymn Book Editor

Part I

HENRY WILDER FOOTE

This paper was read at the meeting of The Ministers' Club, at Cambridge, Massachusetts, on February 21, 1957, and is here published by permission. The Editors are gratified to be able to present to our readers the only detailed study in existence, as far as is known, of what is involved in the compilation of a modern hymnbook. It is hoped that Dr. Foote's article will provoke discussion of the relative merits of hymnbook editing by one editor and his assistants, an editorial committee or a combination of the two.

Introduction

THE MOST DISTINCTIVE feature of Christian worship, as contrasted with that of other religions, has been its provision, from its earliest days, of psalms, canticles, or hymns set to music and sung either by choirs or by congregations. This great treasury of devotional literature set to music which the Christian church has accumulated is unapproached either for quantity or for quality, for the other great religions of mankind, if they have used music at all in worship, have done so on a much more limited scale. All down the Christian centuries the task of the compiler or editor of this material has remained essentially the same: he must gather and present in a convenient sequence those poetical utterances which best express the religious thought of his own day in easily understood forms which give it an emotional appeal.

In this paper it is obviously impossible to survey how this has been achieved in the long history of Christian hymnody, and I must limit myself to a consideration of the methods adopted by the editors of Protestant English language hymnbooks in the recent past and in our day.

Eighteenth and early nineteenth century collections

In the eighteenth and the first half of the nineteenth century these hymnbooks were usually compiled by one man for a particular congregation or group of churches, as Watts brought out his collection for the Independents in England, or Charles Wesley for the Methodists, or Timothy Dwight for the Congregationalists of New England. Some-

The Fall of the House of the Sun

By [illegible]

In [illegible]

The story of the fall of the House of the Sun is a tale of power, ambition, and betrayal. It is a story that has been told for centuries, and it is a story that is still being told today. The story is set in a world of magic and mystery, where the sun is a powerful force and the House of the Sun is a powerful institution. The story is a tale of the rise and fall of a great empire, and it is a tale that is still being told today.

The story begins with the rise of the House of the Sun, a powerful institution that has ruled the world for centuries. The House of the Sun is a powerful institution, and it is a story that is still being told today. The story is a tale of the rise and fall of a great empire, and it is a tale that is still being told today. The story is a tale of power, ambition, and betrayal, and it is a story that is still being told today.

The story ends with the fall of the House of the Sun, a powerful institution that has ruled the world for centuries. The House of the Sun is a powerful institution, and it is a story that is still being told today. The story is a tale of the rise and fall of a great empire, and it is a tale that is still being told today.

what later many "one man" collections were published for use in the Church of England when that church, chiefly under the impulse supplied by Reginald Heber, with hesitation abandoned the Old or New Version of the Psalms and turned to hymns, which had been under suspicion because so largely of non-conformist origin. It was not until *Hymns Ancient and Modern* was first published in 1861 that a competent editorial committee collaborated in producing a volume greatly superior to any previously used in the Church of England.

In this country in the last decade of the eighteenth and in the earlier half of the nineteenth century there were a great many collections compiled either by one man or by two or three collaborators, who often used the opportunity to get their own doggerel verse into print. The measure of excellence was achieved in a few of the best collections, prepared by well-educated and spiritually sensitive ministers, primarily for use by their own congregations but eagerly accepted in wider circles. One of the earliest was the work of Jeremy Belknap, Channing's predecessor in the Federal Street Church, Boston, whose *Collections of Psalms & Hymns adapted to Christian Devotion*, published in 1795, had wide use for forty years. When in 1808 the vestry of Trinity Church, Boston, impatient at the delay in getting out a hymnal for the Protestant Episcopal Church, prepared one for themselves, they said in their preface, "We are chiefly indebted to Dr. Belknap, whose book unquestionably contains the best specimens of sacred poetry extant." Another outstanding example was the *Collection of Psalms and Hymns for Christian Worship*, published in 1830 by Dr. Greenwood of King's Chapel. It ran to fifty editions, was widely used, and was retained in the Chapel for more than sixty years.

Most of these numerous "one-man" collections were compiled by the "scissors and paste" method. The editor cut out or copied any set of verses which appealed to him and grouped his findings in a more or less logical sequence. He seldom had to consider copyrights, then generally non-existent, and he frequently failed to verify or even to note authorship. He seldom took the trouble to make more than one index, that of the first lines of hymns. He noted the meter above each hymn, but the organist had to find a suitable tune as best he could. Rev. William Emerson of Boston did have twenty-four excellent tunes bound into the back of his *Collection* published in 1808, but that device was of little help to the musicians because the music was still separated from the words. It is true that a good many "oblong books," in which the words were set to music for use at religious gatherings, had long been available, but these were intended for groups of singers, rather

than for congregations, as were Rev. Joshua Leavitt's *The Christian Lyre*, published in 1831, and *Spiritual Songs for Social Worship*, edited by Thomas Hastings and Lowell Mason, and published in the same year. Neither book was, strictly speaking a hymnbook for church services. The first was for use at revival meetings, forerunner of the "Gospel Songs" of a later generation; the second had higher standards but, as the editors explained in their preface, was intended for "families and social religious gatherings" rather than for public worship. In 1851 Darius E. Jones, director of music in Plymouth Church of which Henry Ward Beecher was minister, prepared a small hymnbook in which the words were printed below the music, and in 1855 Beecher and his organist, John Zundel, published the famous *Plymouth Collection* which included no less than 1374 hymns set to appropriate tunes on the same page. That extravagant innovation seemed so hazardous that Beecher was able to get the book printed only by meeting the cost by private subscriptions, but its success was immediate, and within a decade the inclusion of a tune for each hymn became the widely followed practice.

The era in which this type of free-lance hymnbook, prepared either by a single individual or by a small group of kindred spirits, could be published as a private venture with any hope of success, came to an end a generation ago, because of rising costs and of the competition with both commercial and denominational publications. The free-lance books also generally had the disadvantage of being a one-sided and limited expression of taste and of religious outlook. The two hymnbooks produced by Samuel Longfellow and Samuel Johnson (1846 and 1864), and the little book called *Unity Hymns and Chorales*, by Gannett & Hosmer, or the *Yattendon Hymnal* in England, by Robert Bridges, are examples. So are the *University Hymn Book* of 1895 at Harvard, and the present *Harvard University Hymn Book*, still in use. All these books are highly individualistic. The result with almost all books so edited is that they are not sufficiently well-rounded to find any wide acceptance, although they may be sought for and highly prized by later editors as source books, either because of the freshness of their contents or because of the scholarship with which they have been edited, as has been the case with the books just named.

Commercial Collections

The character of the commercial hymnbook must be briefly considered. Many publishers in the last half century have produced such books, frankly designed for the book trade. The publisher engages as editor a man of reputation, like the late Professor Augustine Smith

who had done much to improve hymn singing by Methodist congregations, to select the hymns and tunes, generally with a staff of assistants to take care of all the details. Obviously the editor's task is to prepare a book which will sell widely at a low price. He is not limited by considerations of denominational usage, but he must include the general repertory of hymns and tunes acceptable to the greatest number of people in the larger Protestant bodies. Even if he be a man of superior taste he will not venture to drop old favorites, however shop-worn, or to introduce much that is new, however excellent, especially not much new music. If he conscientiously desires to raise the level of taste he may strike a note a little higher than the average, but most commercial hymnbooks published in this country, while of moderately good quality, lack any distinction.

Denominational Publications

The publication of denominational hymnbooks for optional or obligatory use in a particular group of churches began approximately 150 years ago and there have been many such publications, the life of which has averaged about twenty-five years, after which they became outdated. In the last half-century these denominational publications have been edited with steadily rising standards of scholarly competence, and the task has become one for trained hymnologists who know where to find and how to use the materials needed. These books are now generally the work of a committee, preferably numbering four to ten persons, for a large committee can seldom meet, involves a great deal of correspondence, and increases the difficulty of reconciling divergent opinions.

Obviously the committee members should be well acquainted with the common practice of hymn singing in their denomination, and should have sound standards of judgment in literature and music. One or more of them should be thoroughly competent church organists who know where to look for the best available tunes. The committee should have the exclusive use of a room large enough for its meetings, furnished with one or more desks, a small piano, and a bookcase to hold the volumes needed for quick reference. These should include Julian's *Dictionary of Hymnology*, Benson's *The English Hymn*, and similar authoritative works, and a collection of the best hymnbooks published in Great Britain and America in the last 30 years, with their accompanying handbooks.

The preparatory work on the proposed hymnbook is generally done by two or three individuals—the chairman, or editor-in-chief, the secretary and the chief musical adviser—who collect and arrange the

tentatively approved materials for the criticism of the other members at occasional meetings of the whole group. This criticism is an essential function, for the editorial committee should represent all the main points of view and differences of taste existing in the churches expected to use the book; and it is only thus that the book will be sufficiently well rounded and inclusive to give general satisfaction. But the committee, knowing that it has an assured though limited market, is not under the pressure of the commercial publisher to produce a "best-seller," but can and should lay more stress on standards of excellence.

How large a hymnbook?

The first question with which the editor (meaning now the editorial committee) is confronted is that of the size of the proposed book. A hundred years ago some of the "one-man" collections contained 1,000 to 1,200 hymns. Today, when tunes are included, a book with 450 to 550 hymns and 250 to 300 tunes is as large as can be easily handled, and this is about the size of most recent denominational publications. Not infrequently there is a demand for a smaller book. Years ago, when I was working on the *Hymns of the Spirit*, one minister wrote me that "no hymn book in existence has more than a hundred excellent hymns." Another sent a list of thirty-five hymns which he said were all that he ever used. Apparently it did not occur to either that other ministers and congregations might have a wider range of choice, and I have long since regretfully observed that a great many ministers are content to use over and over again the few hymns with which they happen to be acquainted, without taking the trouble to search out the varied riches which their hymnbooks contain.

It is probable, of course, that 300 hymns and 150 tunes are quite as many as any one church or minister will ever use in the lifetime of the book. When I was in the active ministry I kept a careful record of the hymns I asked the congregation to sing and in the course of nine years gave out about 250 hymns, probably a good deal wider range than in most churches. But no two ministers or churches want the same 250 hymns. Some of my brother ministers never used hymns that I valued, and did use others that I didn't care for. In a word, the hymnbook must be broadly inclusive to meet the whole range of beliefs and all the different standards of taste in the denomination which it is to serve, and it can hardly do this with a collection of less than 400 hymns for general use, and in addition there should be a group of hymns for children and young people; a few hymns for special occasions—the dedication of a church, a parish-house or an organ; the ordination of a minister; even, perhaps, for rare use at a baptism, a wedding or a funeral.

What hymns can be dropped?

Having estimated the approximate size of the collection the editor's next task is to decide what hymns should be dropped as no longer generally serviceable and what new offerings are sufficiently promising to be worth a trial. Questionnaires filled out by ministers and/or organists are a familiar device for ascertaining which hymns and tunes are most widely sung in a given group of churches, but they are helpful only as a measure of current usage, and frequently indicate the taste of middle-aged or elderly people moved by emotional associations dating from their earlier days. The editor, however, should realize that his book will be longer used by the rising generation than by that which will soon pass from earth, and that it is a greater service to provide adequate expressions of a living religion than to preserve the outdated sentimentalities of a dying past. This point may be driven home to him by a demand from some quarters for new, fresh, vital expressions in glorious verse of the religious and ethical ideals of this new era, set to popular tunes. Some ministers seem to think that the editor has them up his sleeve, or can pull them down from heaven above if only he cares to exert himself. They remember the line, "There's a song in the air," as the radio can demonstrate at any hour of the day or night. They send in their own doggerel verse, which usually expresses some worthy idea in utterly trite and commonplace phraseology, or in feet which limp and accents which do not fall right for any known tune. The editor is thankful when he finds a good new hymn, or one which can be re-worked into a respectable literary form, but he has to sift a lot of chaff to find one grain of wheat.

What do users of the book expect?

At this point comes the question, "Should the editor give the people what *they* want, or what *he* thinks they ought to want?" That question presents a real problem. In the first place, what *do* the people want? Do they know what they want? And if they want it only because they are accustomed to it and don't know that there is anything better, what is the editor's duty? Most of the people for whom the book is intended have an acquaintance with hymns and tunes which is limited to the small number in habitual use in their own local church, and if the editor provides only what they think they want he will include a lot of out-dated second and third-rate material, and exclude much that is superior but unfamiliar, but which the users of the book might learn to value if they had the opportunity to become acquainted with it. Therefore the editor should put into his book the best hymns and

tunes he can find which seem adapted to the needs and capacities of the congregations for which his book is intended, but he must also waive his own judgment and include a reasonable number of old standards which, though inferior, have a strong hold upon people long familiar with them. Fondness for old hymns and tunes is so much more deeply rooted in association and sentiment than in reason that the editor must beware of too drastic action.

Involved in this problem is the further question often put to the editor: "Why do you presume to judge what is best in hymnody? Who is to judge if not the people who are to use the book?" My answer is that the excellence of hymns and tunes is to be judged by the same standards and canons that are applied to any other fields of literature and music. In other fields we do not take a popular vote without, at least, listening to the opinions of men who are experts because they have a trained and discriminating judgment. If we wish to know what is best in hymns and tunes the way to find out is to examine the contents of recent high-grade hymnbooks edited by competent scholars and musicians. We shall often find in them some excellent hymn or tune previously unknown to us but which is a fresh expression of our own ideals. Every new hymn or tune first finds its way into print in a single book and may take twenty-five years before it attains widespread use.

The Use of "Familiar Tunes"

Hand in hand with his selection of words is that of the musical settings. The editor is frequently told, "Don't divorce the hymns from the familiar tunes with which they are associated!" Quite right, but in many cases the next question is, "What *is* the familiar association?" In some instances the answer is clear. ST. ANNE is the only tune for "O God, our help in ages past." No one in this country has been successful in setting "Nearer, my God, to thee" to any other tune than BETH-ANY. When the hymn is already happily married to a tune from which no man would put it asunder the editor thanks God and passes on. But in a great many cases the "familiar association" for a given hymn and tune depends entirely upon the particular hymnbook with which we became acquainted in youth, and may be quite unfamiliar to persons using another hymnbook. A single illustration will suffice. When the editorial committee of which I was a member many years ago asked what tune was generally associated with O. W. Holmes' great hymn, "Lord of all being, throned afar," we examined twenty of the best recent hymnbooks to find out, and discovered that it had been set to almost twenty different tunes. It was obvious that this was because no

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tune had been found which perfectly suited the words, so we discarded them all and set the hymn to a simple but majestic sixteenth-century Hungarian chorale which seemed to us to suit it admirably, and which we named TRANSYLVANIA.

The editor also occasionally finds a fine hymn which has long been associated with a wholly unworthy tune. Again a single illustration will suffice. In the denomination with which I am connected the noble hymn by F. H. Hedge, "Sovereign and transforming grace," was set, in a period of musical decadence, to the tune GOTTSCHALK, extracted from a sentimental piano-forte piece entitled "The Last Hope," composed in 1867 by Louis Gottschalk after he had been disappointed in love. Of course the tune is singable, but its dancing feet are quite unsuited to carry the stately and solemn words and, in such a case, the editor should have the courage to seek a worthier setting.

Each hymn in turn should be studied carefully for its sentiment as well as for its verse-form, and set to the tune which most nearly expresses its mood. To find the most fitting tune for a given hymn, one in which the musical accents not only match those of the words but lift them into pure worship, is to fulfill Sidney Lanier's line, "Music is love in search of a word." To accomplish that may mean a morning's search through a score of hymnbooks, and perhaps a final decision that some existing alliance of hymn and tune, though not all that could be desired, is the best that circumstances permit. But often the editor may effect a new mating which promises to be happier than the old, and can say to the hymn, "Here, at last, is the very tune for which you have been waiting. May your new marriage be a joyful and lasting one." Of course the editor will be told that congregations won't sing new tunes which they don't know. They won't until they have learned them. But even the most familiar old tunes, like OLD 100TH, ST. ANNE, or DUKE STREET were once new and had to be learned. If the minister and the organist will cooperate there are easy and simple ways of introducing a congregation to fine music hitherto unknown to its members but which they will come to enjoy.

Available New Tunes

The editor must, however, remember that it is never easy to foresee how acceptable an unfamiliar tune may prove to be. That it is excellent as a musical composition gives no assurance that a congregation can be persuaded to like it, nor, on the other hand, does the speed with which a congregation picks up a trivial, catchy air prove that it has any real or lasting worth. Furthermore, fashions in hymn tunes change with successive centuries. Only a few of the psalm tunes universally

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Conclusion

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sung in the English-speaking world of the sixteenth and seventeenth centuries survived the introduction of new hymn tunes in the eighteenth century, and these were largely forgotten when the Victorian era delighted in the sentimental part-song type of tune introduced by the "cathedral-school" composers, now outdated. Today the editor has an immensely wider field than ever before from which to choose his tunes. Some of the best of the earlier tunes have come back into use; appealing folk-tunes have been adapted; the music of other Protestant lands has been searched; and modern British and American composers have written some excellent tunes. Any first rate hymnbook will include examples of all these musical forms, carefully selected for their suitability for modern use and for the words to which they are set.

There are a few simple tests by which a tune can be judged. It should have a clear, diatonic melody of simple and natural progressions, which can be sung in unison by the congregation without being dependent on its other parts for its effects. This melody should be contained within a moderate range, with no extreme intervals, and should be able to bear repetition without wearily bogging down when sung through several stanzas of the hymn. It should not be cast in dance, lullaby or over-stressed march rhythms liable to suggest secular words or pastimes. It is true that many hymn tunes had a remote secular origin. Bourgeois is said to have taken the opening line of OLD 100TH from a secular chanson. The Passion Chorale was originally a lilting melody set to a love-song in 1601. Succeeding generations retained the melody but changed the rhythm to give it the completely different character which Bach immortalized. Most of the traditional folk tunes which have come into recent vogue were certainly not intended for use in worship, but their secular associations are no longer recalled.

Finally, and most important, it should be remembered that when we sing a hymn in a service of worship it is the *words* which give it significance and that the *tune* is only their handmaid to clothe them with greater beauty. Yet many people seem to think of hymns only in terms of some dear old tune which they like to hear and hardly notice the words to which they are set. But the words are not a series of meaningless syllables: they are an expression of religious emotion which calls for understanding utterance. Pope Benedict XV (1914-1922) emphasized this point when he declared, "And first it is required that the words which are being sung shall be clearly and rightly understood."

To be concluded in THE HYMN for October, 1957.

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The Task of the Hymn Book Editor

Part II

HENRY WILDER FOOT

Note: This article is continued from the July issue.

Verification of Sources

WHEN THE EDITOR has made his selection of hymns and tunes—or, more probably in the course of doing so—he must verify the sources from which they are taken and select the most acceptable of the variant versions which may be available. Where he is including either words or music subject to copyright he must print his material in the version approved by the owner of the copyright, with no unauthorized alterations. Even when there is no copyright it is a matter of simple courtesy, if the author or composer is still living, to adopt no alterations without permission to do so. A large proportion, however, of the hymns and tunes which he will wish to use have outlived these requirements, and he will quickly discover that many of them, even the most familiar ones, have been more or less altered from their original form. His job is to select the version most acceptable to those who are to use his book, and he may be tempted to make some alterations himself. If he does so he faces the risk of being pilloried as a “hymn-tinkerer,” guilty of the sacrilegious act of mutilating sacred objects, a meddlesome ignoramus incapable of writing good verse who impudently attempts to improve the lyrics of true poets. John Wesley in the preface to *A Collection of Hymns for the Use of the People called Methodists*, London, 1779, wrote, “Many gentlemen have done my brother and me (though without naming us) the honour to reprint many of our hymns. Now they are perfectly welcome to do so, provided they print them just as they are. But I desire they would not attempt to mend them, for they really are not able. None of them is able to mend either the sense or the verse. Therefore, I must beg of them one of these two favours: either to let them stand just as they are, to take them for better or worse, or to add the true reading in the margin, or at the bottom of the page; that we may no longer be accountable either for the nonsense or for the doggerel of other men.” Similarly the nineteenth century American author Ray Palmer was always willing to permit the inclusion of his hymns in a new book provided they were printed without change, but he regarded the alteration of a hymn as “an immorality which no Christian man should be willing to commit.”



Now it is quite true that if the editor were preparing a definitive volume of the works of, say, Philip Doddridge, or James Montgomery, or Reginald Heber, modern standards of scholarship would require him to print his author's text in its original form, with any needed notes as to later variations. But that is not the editor's task, if he is compiling a book of song for modern worship. A hymnbook is in effect a part of Christian liturgy, in which the claims of the individual author are submerged by the necessity of remoulding the materials from time to time so that they may continue to be sincere and natural expressions of a living faith. Ray Palmer would not have spoken as reported if he had ever faced the task of editing a hymnbook, and John Wesley altered verses by other writers with a very free hand, sometimes by a touch, as when he changed the opening line of Watts' "Our God, our help in ages past" to "O God, our help," and sometimes far more drastically, as when he re-wrote George Herbert's poem "The Elixir" to transform it into the well-known hymn.

Teach me, my God and King,
In all things Thee to see.

This practice of revising hymns to meet the changing beliefs and tastes of successive generations is nothing new. It can be detected in the Biblical Book of Psalms. The most complete re-writing of hymns in Christian history took place in the sixteenth and seventeenth centuries when the new learning of the Italian Renaissance revealed how far the Latin hymnody of the church had departed from the standard forms of ancient classical poetry. The revision was instituted by Pope Leo X (1513-1521) who sought to have the hymns of the church re-written in "Latin more pure, more spirited, more elegant," and it culminated in the official edition of the Breviary in 1632, in which the hymns appear in forms quite different from the original texts as written by their medieval authors.

Two main problems confront the editor in his use of altered hymns: (1) What constitutes an alteration? (2) How should the fact that a hymn has been altered be indicated? Is it an alteration to shorten a hymn by dropping out one or more stanzas, either because it is too long or because some of them are unsuitable? Some authors object, and some hymns are such concise expressions of a single idea that the loss of a single stanza mars their perfection, but where this is not the case the practice of abbreviating hymns is generally accepted as permissible, without calling for any indication that stanzas have been omitted. Is it an alteration to change the order of the stanzas to secure a better climax, without any change in the words? That is

frequently done with the verses selected from Whittier's poems. Is it legitimate to shorten a hymn by dropping out lines and recombining the remaining ones? For example, Heber wrote his famous hymn, "Holy, holy, holy, Lord God Almighty" in four stanzas, the first and last of which end with the line, "God in Three Persons, Blessed Trinity." But in a few modern hymnbooks this last line is dropped and the hymn is rearranged in three stanzas without the Trinitarian ascription. Every line in this revised form is as Heber wrote it, only the sequence is different. That fact should be indicated by the word "arranged," after the author's name, but can the hymn be said to have been *altered*? The editor may claim that Heber, basing his hymn on phrases in the Revelation of John (4:8-10, 15:2-3) added an ascription not found in that book, and that its omission has made the hymn usable by persons holding other conceptions.

Is it an alteration to add a stanza, as F. L. Hosmer did to complete the one-stanza hymn by Heber, "God that madest earth and heaven?" Not if the authorship is correctly noted: and if a Trinitarian ascription is appended to a hymn by a Unitarian author that fact should be similarly indicated. When a hymn consists of a few stanzas selected from a longer poem is it an alteration to change the opening words to make it available? For example, Anne Steele's hymn, "Father, whate'er of earthly bliss," is taken from a poem of eleven stanzas, the eighth of which begins, "And, O! whate'er of earthly bliss!" It is not possible to begin a hymn "And, O!" and this hymn owes its existence to the change. Many another hymn has been accepted and has had long continued use because of similar changes.

An alteration is sometimes helpful in clarifying the author's meaning. F. S. Pierpont, in his well known hymn, "For the beauty of the earth," wrote in one of his stanzas,

For each perfect gift of Thine,
Unto us so freely given,
Graces human and divine,
Peace on earth and joy in heaven.

but F. L. Hosmer brought out Pierpont's meaning more clearly when he changed the third line to read,

Graces human, Grace divine.

An amusing illustration of a change to avoid a misinterpretation of the author's meaning occurred when, in the last century, the Edinburgh United Presbytery were considering a new hymnbook. One of Montgomery's hymns included the lines

The mountain dew shall nourish
A seed in weakness sown. . . .

and Montgomery had always refused to allow any change in his hymns. But those lines would never do in Scotland, where "mountain dew" is the colloquial term for a potent but not nourishing liquor, namely, illicit Scotch whiskey. The line was altered to read,

The heavenly dew shall nourish.

There are, however, instances of other alterations which are more questionable. *The Pilgrim Hymnal* (1935) includes Cowper's well-known hymn,

O for a closer walk with God,
A calm and heavenly frame,
A light to shine upon the road
That leads me to the Lamb.

That stanza has false rhymes, and what is "a frame"? So it has been re-written,

O for a closer walk with God,
A calm and heavenly mind,
A light to shine upon the road
That helps me him to find.

That may be an improvement, and it hardly alters Cowper's thought, but it is questionable whether it is wise to alter so familiar a hymn, and in *The Pilgrim Hymnal* there is no indication that an alteration has been made.

Perhaps the most striking example in all English hymnody of an unlicensed alteration of an author's meaning, which he would never have permitted, is the use which Protestants have made of Faber's best known hymn.

Faith of our fathers, living still,
In spite of dungeon, fire and sword.

Faber wrote that after he had joined the Roman Catholic Church; his "faith" was in that church; the "dungeon, fire and sword" referred to the sufferings of Catholics at the time of the Reformation; and in his third stanza he wrote,

Faith of our fathers, Mary's prayers
Shall yet bring England back to Thee,

lines which have been altered to several variant readings acceptable to Protestants. The form of the hymn as sung in all Protestant

churches gives it a very different significance from that which its author intended, and no person who justifies such use of it is in a position to object to the examples of alteration already discussed.¹ Incidentally, it may be remarked that the hymn with its false rhymes set to ST. CATHERINE'S waltzing feet is an outstanding illustration of the fact that sentimental popularity is no test of either literary or musical excellence.

Very similar considerations apply to the alteration of tunes. Some of them will have a universally accepted form: some will be copyrighted; but in other cases it may be desirable to change the key, to devise a better harmonization, or to modify the notation slightly to fit the words to which it is set. I hold that the same principle applies to the tunes as to the words—that the editor is justified in printing them in the form best adapted to the use for which they are intended.

In every case the ultimate question is that of the good taste and judgment of the editor. A good many editors have debased the coinage by unnecessary and trivial alterations of both hymns and tunes, but their errors have seldom been perpetuated. And their offences are much more than balanced by the cases where hymns have been greatly improved and sometimes saved for useful service by being altered. In this, as in all other respects, the editor must stand before the judgment seat of those best qualified to estimate his worth.

Respect for Copyrights

Reference has already been made to the use of copyright hymns and tunes, but the editor will soon discover that considerable research and correspondence may be required to ascertain the facts in a given case. A hundred years ago the editor was seldom required to pay much heed to copyrights, and frequently did not even ask living authors for permission to include their verse in his book. Today the situation is very different and the editor who is not scrupulously careful to ascertain which hymns and tunes are now in the public domain and which are still copyright, and therefore usable only by permission (and often by payment of a fee),² is liable to find himself in a very embarrassing position. He should never assume that because an author or a composer has been dead for some time no one any longer has a legal claim on what he wrote years ago. His widow, heirs or publisher may have rights which must be satisfied, and British copyrights run for an even longer period than do those in this country. A single example will suffice. The famous composer Mendelssohn wrote in 1846 the music from which an English organist

later arranged the tune *FESTESANG* as a setting for "Hark! The herald angels sing." Mendelssohn died in 1847, and it might seem safe to assume that the tune had long since become public property. In fact, however, owing to the very generous provisions of British law, the copyright on *FESTESANG*, held by Novello & Co., still has several years to run and Novello will take prompt action against anybody who prints it without permission and the payment of a fee. That is, indeed, an extreme case, but even when no fee is required and the copyright owner is glad to have the hymn or tune included in the proposed book, it is only a matter of prudence as well as of courtesy to secure permission, to make acknowledgment in the appropriate place,³ and to print the hymn or tune without any unauthorized alterations.

Sequence of Topics

When the final selection of hymns and tunes has been made the question of their sequence has to be considered. This should give the editor little trouble because a customary order of hymn subjects, which it is unwise to change, has long since been adopted in most denominational publications. The paging of hymns within this sequence may seem a minor detail, but it requires care to avoid over-crowding a page and misplacing a tune. I recall a case in which an inexperienced minister made up a small supplement of hymns and tunes which he wished to add to his hymnbook. He failed to scrutinize his paging, with the result that the words of one hymn were printed on a page which had to be turned over to find the music because the tune to which it was set was printed on the other side! So far as is practicable hymns of the same meter, in the same topical group, and with possible alternative tunes, should be printed on pages facing each other, and hymns in unusual meters, where there is no alternative tune, should be similarly paired.

Problems of Format

The next question is that of format, including the quality of paper, size of page, and form of type to be used, and then the decision of how much can be printed on each page without undue crowding. On the first three points the editor will need the advice of the publisher, and his counsel is most important in the selection of the type to be used. Since some churches are poorly lighted and some eyes grow dim the hymns should be set in clear, fairly large type. If some of the stanzas are printed between the staves of the tune a smaller type will have to be used there than with the stanzas printed below. The editor is like-

ly to be urged to interline *all* the words with the music because it is claimed that the congregation will sing them better thus, but there are some grave objections to the practice. No more than four stanzas, at the most can be crowded between the staves of the music without making it more difficult for the organist to play the tune correctly, and frequently other excellent stanzas will be omitted because of limitations of space. Even more important is the tendency to place the emphasis on the tune, for which the words become a mere libretto, instead of being an essential element in worship, as already pointed out. The significance of the words is more readily grasped when they are printed in clear type below the music. The best compromise is to interline one or two stanzas with an unfamiliar tune, the remaining ones appearing below, but to interline no words when the tune is a well-known one.

A not dissimilar difference of opinion will arise over the question whether the tune should be printed in "black notes" or in "white notes." A hundred years ago, when long established custom had sought solemnity in worship by dragging out a hymn in slow time, "black notes" came into vogue in the effort to quicken singing. The reaction led many organists to play the tune much too fast, either for clear enunciation of the words or for the best effect of the music, particularly in the case of German chorales. In this century in many English hymnbooks, and increasingly in American ones, "white notes" have been used in the endeavor to indicate the tempo at which the tunes should be played. The editor, confronted with this problem, must be guided by the advice of the most competent organists on the committee.

The final question of format is that of deciding what each page should contain besides the hymn and tune. The pages in some hymnbooks are cluttered up with unnecessary information, such as subject headings, titles for each hymn, Biblical texts, or the original opening line of a translated hymn. But the page will be much clearer if it includes only essential items. The hymn's number and the name and meter of the tune should stand out in bold clear type. The name of the composer of the tune, or its source if anonymous, with the date of composition or first publication, if known, should be printed above the tune at its right side, and the name of the author, or source of the hymn, with its date, should be printed above the left side of the tune. If either hymn or tune have been altered that fact should be indicated. If only a word or two have been changed it will suffice to follow the author's name with an asterisk. A more considerable change should be indicated as "Alt." or "Arr." as the case may be. Where a

hymn has been worked over by several hands it should be marked "Composite." All other details about authors, composers or sources should be relegated to the indexes.

At this stage the editorial committee should take the time to go through the entire book, each tune being played through to make sure that the notation is correct: at least the first stanza of each hymn being sung, the others read aloud for possible misplaced or omitted words. This can most easily be done from sets of proof-sheets after the printer has set up the pages.

Compilation of Indexes

Only then will the editor be confronted with the very tedious task of compiling the indexes from the same proof-sheets, a job which requires great care and accuracy. Since the title-page of the book will be followed by a preface, a table of contents, and acknowledgements of copyright permissions, the indexes are best placed together at the end of the volume, and the following order is recommended:

1. *Index of Authors, Translators, or Sources of Hymns*, giving the full name of individuals, title if any, nationality, denomination, years of birth and death.
2. *Index of Composers or Sources of Hymn Tunes*, giving the same information as in the case of authors.
3. *Index of Composers or Sources of Chants, Choral Responses and Amens* (if material of this nature is included in the book).
4. *Alphabetical Index of Tunes*, giving name of tune, its meter, and its composer or source.
5. *Metrical Index of Tunes*, grouping the tunes in alphabetical order under each separate meter.
6. *Topical Index of Hymns*, grouping them in alphabetical order by subjects or occasions for use. (Such an index may be regarded as less important, but it can be very useful to the minister who is wise enough to consult it.)
7. *Index of Amens, Canticles, Choral Responses, Offertory Chants and Versicles*. (If such materials are included in the book this can be useful to the minister and organist who wish to use them.)
8. *Index of First Lines of Hymns*, including the name of the tune to which each hymn is set. This index is of primary importance. For quick and easy reference it is best placed at the end of the book.

Accurate information about authors, composers or sources, needed for inclusion under items 1, 2, 3 and 7 is now more easily accessible than ever before, thanks to the great advance in hymnological scholarship in the last half century, and in most cases can be found in the books which the editor should have at hand, already referred to, but in the case of a few new hymns and tunes fresh inquiries may have to be made.

The Task of Proof-reading

The final task will be proof-reading, again checking each and every item. Errors are especially liable to occur in the indexes. When I was reading proof on the first hymnbook in which I had a hand, a clerk and I sat down on opposite sides of my dining-room table, each of us with a set of proofs. First we checked each item on every page, as entered in the indexes—the number of the hymn, name of the tune, meter, and composer; the author and first line of the hymn. Then we took the indexes and checked back every number to the item referred to. It was a wearisome three day job, and in spite of our care there were twenty wrong index numbers in the first printing of the book.

Such, my friends is a summary account, with many details omitted, of the task of a hymnbook editor. And his reward will not be in terms of cash payments, but in his belief that the hymnbook should provide one of the highest and most moving expressions of the religious ideals and emotions of a worshipping congregation, and that to aid in such expression in noble words and uplifting music is to render a great service to human souls.

Footnotes

1. Cf. Louis F. Benson. *The Hymnody of the Christian Church* (1927, 1956), pp. 215-216, for a similar statement, but my words were written before Benson's book came into my hands.
2. The amount to be paid in fees for the use of copyright materials is an item to be taken into account when computing costs of publication. When *Hymns of the Spirit* was published in 1937 such fees came to approximately \$600. Such payments can be kept down only by bargaining with the copyright owner when his charge seems excessive (say \$25 or \$50 instead of the more usual \$5 or \$10), or by rejecting the hymn or tune in question.
3. All permissions should be listed on the pages of Acknowledgments which follow the Table of Contents, but some publishers also require acknowledgement on the page on which the hymn or tune is printed.

Glossary of Terms Relating to Hymnody and Church Music

A Capella Choral music which can be sung without instrumental accompaniment, that is, "in chapel style."

Amen A response sung by the congregation or choir at the conclusion of prayers or doxologies or at the close of hymns which end on the note of prayer or praise, meaning, "so be it." The Amen should properly be sung only at these times.

Anthem Originally, a hymn or sacred musical selection sung responsively; now, a choral composition, usually with a scriptural text, sung by the choir.

Antiphonal Responsive singing of psalms or hymns in which the verses or stanzas are sung alternately by two choirs, by two parts of the same choir, by one or two precentors and the choir or by the choir and congregation.

Bar Lines Lines drawn vertically across the staff to divide it into measures.

Canon The repetition of a melody by one or more voices in exact imitation of the first voice or group of voices so that they overlap and together form one continuous and harmonious composition. "Three blind mice" is a type of canon known as a *round*. "Tallis' Canon" is one of the best-known and most beautiful.

Canticle A non-metrical song or hymn taken from the Bible. Psalms, so included, are sung to chants. The major canticles (*Cantica majora*) are taken from the Gospels, notably the Gospel of St. Luke, and include: *Benedictus* (Luke 1:68-79); *Magnificat* (Luke 1:46-55); *Gloria in Excelsis* (Luke 2:14); *Nunc Dimittis* (Luke 2:29-32).

Carol A song originally sung in accompaniment to a ring dance, or referring to the dance itself; now, a joyous folksong type of hymn used at Christmas or Easter.

Chant A mode of singing or speaking in musical monotones whereby an indefinite number of syllables can be recited in one tone; used in public worship.

Chorales German folk tunes which were set to sacred texts at the time of the Protestant Reformation. Two of the best-known are "Ein Feste Burg" ("A Mighty Fortress Is Our God") and "Passion Chorale" ("O Sacred Head, Now Wounded")

Clef A symbol or mark placed at the beginning of the staff to indicate the name and pitch of the notes to be represented by the lines and spaces of the staff.

Counterpoint The art of adding one or more melodies to a main melody in such a way that they support one another and add musical interest to the composition as a whole.

Descant An added melody or counterpoint which is sung in accompaniment generally above the main melody.

Doxology An ascription of praise to God sung at the end of certain psalms, prayers and hymns. The *Gloria Patri* is one of the most familiar.

Faux Bourdon The harmonization of a psalm tune or Gregorian chant, giving the principal melody part to the tenor. The faux bourdon stanzas of a hymn are usually sung by the choir alone and without accompaniment.

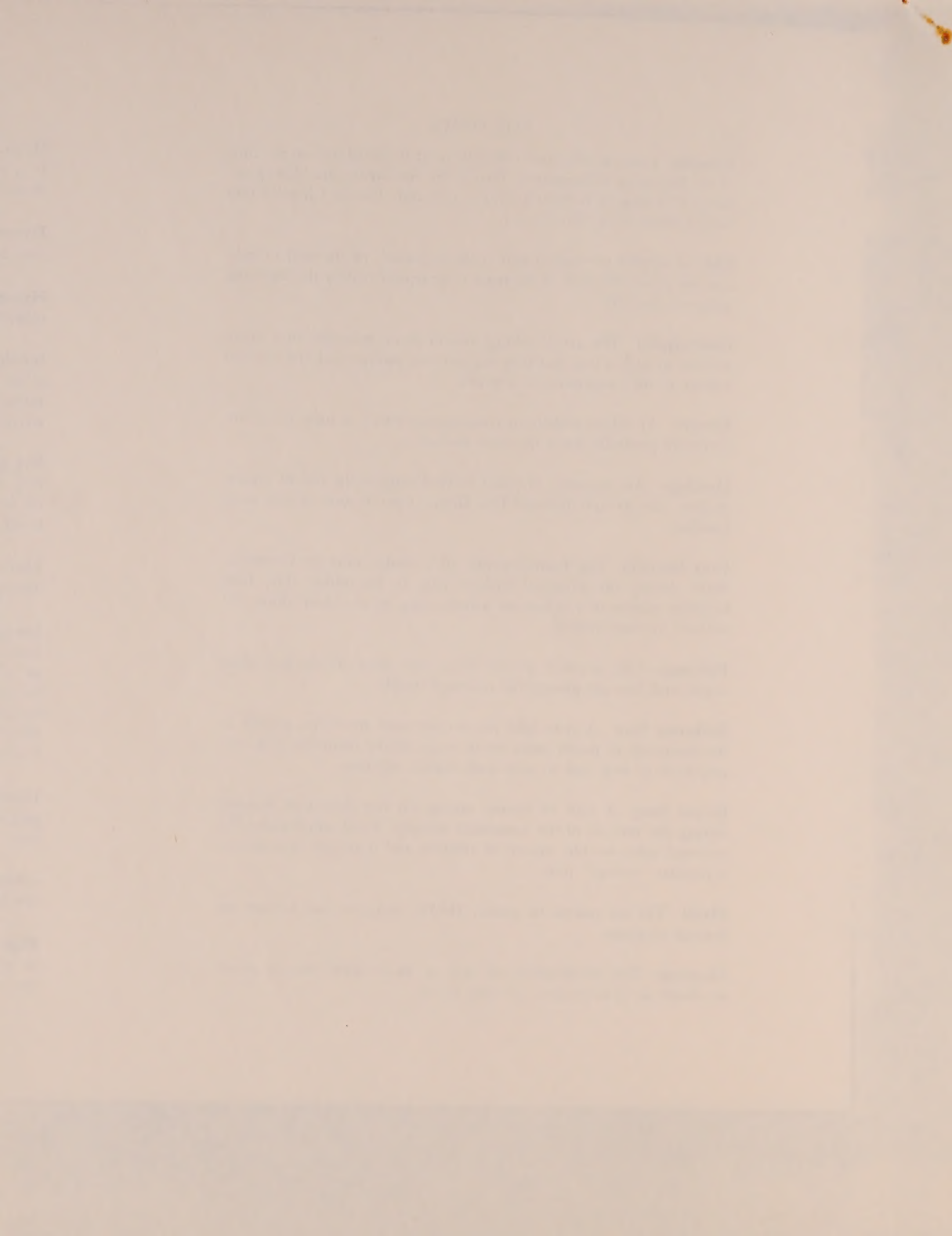
Folksongs Old popular secular tunes and texts which had their origin and first use among the common people.

Gathering Note A note held for two or more measures, usually at the beginning of psalm tunes, so as to get all the members of a congregation to sing and to start each stanza together.

Gospel Song A type of hymn, arising on the American frontier during the revivals of the nineteenth century, which emphasizes the personal, other-worldly aspects of religion and is usually matched to a popular, "swinging" tune.

Hallel The six psalms of praise, 113-118, sung by the Levites on festival occasions.

Harmony The combination of two or more notes into a chord or chords so as to create a pleasing effect.



Hymn A religious poem which is designed or suitable to be sung by a congregation in the worship of God. See *Papers of The Hymn Society*, VI, "What is a Hymn?"

Hymnody The actual singing of hymns or the art of doing so; also, a body of hymns, e.g. American Hymnody.

Hymnology The history, study or composition of hymns; hymns collectively.

Introit A psalm, anthem or hymn sung or played at the beginning of the service of Holy Communion. Also, a chant sung at the commencement of Mass or a short anthem sung at the opening of a service of worship.

Key Signature The name given to the sharps or flats at the beginning of a piece of music and at the head of each staff to indicate the key in which it is written or the relation of the tones and chords based on their relation to the keynote.

Lauds Songs or hymns of praise to God, often sung in a service following early Mass or as a part of Matins.

Lining-out The practice, common in Puritan worship in New England, of having one member of a congregation, usually a deacon or an officer, sing each separate line of a psalm in order and, then, having the congregation repeat it after him, until the whole psalm had been sung. This was prompted by the fact that the people were unfamiliar with the tunes, especially in the second and third generations, and unable to read their psalm books.

Litany A form of corporate prayer in which the minister and congregation alternately join in responses of invocation and supplication.

Liturgy A fixed and prescribed way of observing the sacrament of the Lord's Supper. Also, a written and ordered form of worship.

Major Scale An arrangement or grouping of eight tones on a scale in which the intervals between the 3-4 and 7-8 tones are half-steps, the others all being whole steps.

Mass The Latin rite for the celebration of the Eucharist, giving the invariable parts of the service, including the sequence of prayers and ceremonies and the settings for the following musical compositions: *Kyrie Eleison, Gloria in Excelsis Deo, Credo, Sanctus, Benedictus, Agnus Dei.* *High Mass* is the full ceremonial observance of the rite in which the entire service is sung and the Epistle and Gospel are chanted by the deacon and sub-deacon. *Low Mass* is the rite said without music or choir.

Matins The first service or office of the canonical hours; early morning worship.

Measure The space, or the notes or rests, between the two bar lines on the staff.

Melody An arrangement of successive notes so as to create a pleasing pattern of agreeable tones.

Meter The numerical indication of the number of syllables in each line of a stanza. The most common hymn meters are: Short Meter, consisting of four lines with the following number and order of syllables, 6, 6, 8, 6; Common Meter, four lines of 8, 6, 8, 6 syllables; Long Meter, four lines of 8, 8, 8, 8, syllables. These are referred to respectively as S.M., C.M., and L.M. and, when found in eight-line stanzas, as S.M.D., C.M.D. and L.M.D. since the four-line meters are simply doubled.

Metrical Index A table in which hymn tunes are classified according to their meter.

Minor Scale An arrangement or grouping of eight tones on a scale in which the intervals between the 2-3 and 5-6 tones are half-steps, the others all being whole steps.

Mode A scale of notes or an arrangement of notes in an octave into a specified scheme of intervals. The two modes of modern music are major and minor.

Modulation To change from one key to another during a piece of music by the use of a transitional chord or chords.

Motet A sacred choral composition for several voices in the anthem style.

Musical Expressions Indications, like "f" for forte and "p" for piano, to denote the way in which music should be played or sung, whether intense, loud or soft, etc.

Musical Notations Indications, by the use of lines and printed symbols, giving the pitch and duration of musical sounds.

Offertory A hymn, prayer, anthem or musical selection sung or played during the taking of the offering. Also, the elevation of the bread and wine in the Eucharistic Service before they are consecrated.

Oratorio A musical drama, based on some scriptural narrative, consisting of arias, recitatives, choruses, etc., with orchestral accompaniment, but performed without the use of scenery, costumes or action.

Ordinary An order of service, or a service book, or the parts of the Mass which are fixed and invariable.

Orison A prayer; also a hymn suitable to be sung as a prayer.

Pitch The number of vibrations per second of a particular note, striking the ear, which determines its place on a given scale of music. The greater the number of vibrations the "higher" the pitch.

Plainsong The ancient chant melody of the church service, always sung in unison and with a free rhythm. It is a form of musical speech in which the melody is subordinate to the words.

Polyphonic Two or more melodies played or sung simultaneously as in a contrapuntal composition.

Proper Refers to the blending of a particular tune and a particular text so that they are invariably associated together, e.g. NICAEA and the hymn "Holy, Holy, Holy!," and it is thought "improper" to use one without the other. Also the parts of a liturgical service which are variable and appointed to be used on a particular Sunday or festival occasion, that is, "proper" for that time.

Psalmody Originally, the singing or chanting of the psalms in prose form. Later, the singing of metrical versions or paraphrases of the psalms to measured hymn tunes.

Psalter The Book of Psalms; also a version of the Psalms usually in metrical form, for use in worship.

Requiem From the opening words of the Introit of the *Mass* as sung at funerals or commemorations of the departed, "Requiem aeternam" ("Rest eternal grant to them, O Lord"). A *Mass* or celebration of the Eucharist for the departed; also the musical setting of the *Mass* or music of like character in honor of the dead.

Response A short verse or sentence sung or spoken by the congregation or choir in reply to verses sung or spoken by the priest or minister.

Rhythm The regular recurrence of accents and cadences in a musical composition.

Sarum The Latin name for Salisbury and used to refer to the liturgy, or order of divine service, of Salisbury Cathedral in the late medieval period.

Score A complete copy of all the parts of a musical composition, either vocal or instrumental, written on separate staves and placed under each other.

Shema An ancient Hebrew prayer recited as a part of the daily Jewish ritual, beginning: "Hear, O Israel: The Lord our God is one Lord."

Spirituals Religious folksongs arising among southern Negroes, with strongly marked rhythm, and a graphic manner of portraying scriptural themes.

Staff The five horizontal and parallel lines on and between which the notes are written.

Sursum Corda The first words at the beginning of the Preface of the *Mass*. "Lift up your hearts!"

Te Deum An ancient Christian hymn, beginning with the words, "We praise Thee, O God."

Tempo The rate of speed at which a piece of music is to be sung or played.

Tenebrae The name given to the evening services of the last three days of Holy Week, during which the matins and lauds of the day are chanted. Lighted candles are successively extinguished during the singing of the service until the church is placed in total darkness.

Time Signature Figures, in the form of a fraction, written at the beginning of a composition to indicate the time. The top figure indicates the number of beats in each measure; the bottom figure indicates the type of note which is to receive one beat, whether half, quarter, eighth, etc.

Transpose To write or play music in a higher or lower key than the original.

Unison Singing Singing only the melody, without parts, so that all voices sing the same notes, whether identical or at intervals of an octave.

Versicle A short sentence or petition said or sung by the priest or minister and followed by a response from the congregation.

STANDARD SOURCES for definitions of terms relating to hymnody and church music.

Harvard Dictionary of Music

Hughes, Dom Anselm, O.S.B., *Liturgical Terms for Music Students*. Boston, McLaughlin & Reilly Co., 1940.

Oxford Companion to Music

Stubblings, G. W., *A Dictionary of Church Music*, London, Epworth Press, 1949.

THE STATE

1. The State is a political organization which is organized for the purpose of maintaining order and security within its territory.

2. The State is a political organization which is organized for the purpose of maintaining order and security within its territory.

3. The State is a political organization which is organized for the purpose of maintaining order and security within its territory.

4. The State is a political organization which is organized for the purpose of maintaining order and security within its territory.

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9. The State is a political organization which is organized for the purpose of maintaining order and security within its territory.

A Cultural Understanding of Hymnody

HARRY ESKEW

IN A RECENT ARTICLE entitled "Church Music in Pluralistic Society," the German church music composer Heinz Werner Zimmermann made the following statement:

The pluralism of our musical styles, which is a counterpart to the pluralism of our time, is a loss as long as the different styles stand off from one another and wage war without understanding. It is abundance [i.e., fruitful], however, as soon as the different styles are brought together in polyphonic reconciliation.¹

By "different styles stand off from one another and wage war without understanding," the author is really referring to people, for we humans compose music and either understand it or don't understand it. Part of the reason for a lack of understanding may be found in the pluralism cited by Zimmermann: we have a pluralistic society, and this pluralistic society produces a pluralism of musical styles. Rather than pitting these musical styles against one another in battle, Zimmermann suggests, we can be fruitful by bringing them together in a reconciliation. It is my hope that a cultural understanding will make a positive contribution to this reconciliation of musical styles.

As related to the topic, church music, including hymnody, is a cultural expression reflecting values upheld by certain cultural entities. Each culture group in our pluralistic society will reflect its own values in its choice of hymnody. This is why a fashionable suburban church may espouse one type of hymnody and a ghetto store-front church may hold to a hymnody of an utterly different type. And this is why native expressions of church song are gradually supplanting many Western importations among Christians of strongly nationalistic developing countries.

How are we to understand a hymn? Each student of hymnody brings to his task his own particular biases or guiding interests. By and large, hymnologists have held biases other than those of the student of culture. Hymns have been studied extensively as works of

¹ Heinz Werner Zimmermann, "Church Music in Pluralistic Society," *Music Ministry* 4:7 (March 1972), 10.

(Dr. Harry Eskew is a professor in the School of Church Music, New Orleans Baptist Theological Seminary, Louisiana. This paper was presented by Dr. Eskew at the annual meeting of the Hymn Society of America on May 6, 1972.)

A History of the United States

By John F. Johnson

The United States is a young nation, but its history is one of the most interesting and important in the world. It is a story of growth, of struggle, and of triumph.

The first settlers came to the United States in the early 17th century. They were men of courage and vision, who sought a new life in a new land. They found a land of opportunity, but also a land of hardship.

The early years of the United States were marked by a series of wars and conflicts. The American Revolution was a struggle for independence, and the War of 1812 was a struggle for national identity. The Civil War was a struggle for freedom and equality.

The United States has grown from a small colony to a great nation. It has become a world power, and its influence is felt in every corner of the globe. It has made great contributions to science, art, and literature.

The United States is a land of opportunity for all. It is a land where the dream of a better life is within reach of every man, woman, and child.

The United States is a land of hope. It is a land where the future is bright and the possibilities are endless.

The United States is a land of freedom. It is a land where every man has the right to life, liberty, and the pursuit of happiness.

literature or music, and judged by certain aesthetic standards of what constitutes good literature or good music. Similarly, the theological content of hymn texts has been studied and evaluated from various theological perspectives. Hymns have also been dealt with as historical events; their relationship with both past and future has been evaluated by historians writing from the perspective of their own time. Whether a hymnologist's interest be from the perspective of literature, music, theology or history, his understanding is conditioned by the particular bias or biases he brings to his study. Furthermore, each particular bias or guiding interest has a contribution to make to an understanding of hymnody.

While acknowledging the helpfulness of a bias to an understanding of hymnody, it must also be recognized that a bias may be so strong that such a one-sided approach to hymnody is presented that actually obscures a real understanding. As an example of a one-sided bias, note the beginning of the section dealing with gospel hymnody in Howard's *Our American Music*:

Conservative churchgoers, and the members of liturgical congregations, are apt to raise their eyebrows at the so-called "gospel songs!" They feel that if religion is to be held as a noble part of our daily or weekly lives, music better fitted to the dance hall will hardly preserve its nobility.

The songs, of course, have a distinct mob value, and have been highly useful in swaying crowds at revival meetings.²

It is obvious that this writer was not interested in understanding gospel hymnody. Since this hymnody did not originate in or become a significant part of the worship of the more liturgical congregations, why did the author go out of his way to mention their opinion? This is almost like giving the Ku Klux Klan's opinion of the freedom songs of the Civil Rights Movement.

Cultural Understanding

What is meant by cultural understanding? Culture, as used in this paper, refers to a basic concept of anthropology: "a way of life belonging to a designated aggregate of people." A culture includes "man-made artifacts, activities people perform, and ideas and feelings."³ Viewed in this way, such human activities as hymn-writing, hymn-tune composing and hymn singing are cultural expressions;

² John Tasker Howard, *Our American Music* 3rd ed. rev. (New York: Thomas Y. Crowell, 1946), pp. 605-06.

³ John J. Honigsmann, *Understanding Culture* (New York: Harper and Row, 1963), p. 3.

they are expressions of a way of life of "a designated aggregate of people."

Although these hymnic activities may be understood as cultural expressions, this is only part of what is meant by cultural understanding. Cultural understanding, as viewed by anthropologists, refers to an approach to culture that leads to understanding. This approach involves seeing any cultural expression in its fullest possible context. Viewing any bit of culture in context involves relating it to other relevant factors present at the same time, such as religion, economy, family life and politics.⁴

As stated by Honigsmann, understanding culture in its context involves answering two questions: "What is the purpose or meaning of this behavior or artifact? What are its functions?"⁵

Therefore to understand any aspect of cultural in context, we must determine its purpose and function. Thus we may ask: What is the purpose of this hymn? What is the function of this hymn? These questions, however, are to be asked in cultural context, so let us extend them somewhat: What is the purpose of this hymn in its cultural context? What is the function of this hymn in its cultural context?

This approach to understanding culture by its context and function is sometimes known as cultural relativism, a method utilized in ethnology and social anthropology. The method of cultural relativism involves adopting a perspective other than our own. The student of culture ideally perceives and describes a cultural object from the perspective of the participants in the culture being studied. Cultural relativism also assumes the ability of the student to transcend or temporarily eliminate his own cultural values and seek with imagination and empathy to assume those of a participant in the culture being studied. The question he asks is not, therefore, what meaning does this cultural expression have for me, but rather, what meaning does it have for the participants in its own culture?⁶

As applied to hymnody, the student seeking a cultural understanding would attempt to view a hymn from the standpoint of its purpose and function within its cultural context. Obviously this approach requires more than merely studying the words and music of a hymn from a page in a hymnal. The hymn has meaning as literature, music and theology, but it also has a cultural meaning. To get

⁴ *Ibid.*, pp. 8-9.

⁵ *Ibid.*, p. 9.

⁶ David Bidley, "Culture: Cultural Relativism," in *International Encyclopedia of the Social Sciences*, Ed., David L. Sills. Vol. 3. (New York: The Macmillan Co. and The Free Press, 1968), p. 543.

at this cultural meaning or understanding, one approaches the hymn according to the method of cultural relativism.

Hymns as Cultural Expressions

If we accept the view that hymns are cultural expressions and that their cultural meaning is relative to the culture of which they are a part, what implications does this view have for hymnologists? Certainly this view means that we do not have an adequate understanding of hymns as they relate to the people who create, publish, and sing them until we study hymns as cultural expressions. Furthermore, it is to be recognized that one can not only understand hymns from studying their cultural origins but that one can also come to a greater understanding of a culture by studying its hymns. To illustrate the cultural approach to hymns, several examples of cultural understanding will be cited.

Examples of Cultural Understanding

Diverse types and styles.—When understood culturally, the existence of diverse types and styles of hymns is more easily accepted and respected, because they are seen in their own context and function. While it is true, for example, that Luther in the sixteenth century and Ira D. Sankey in the later nineteenth century used popular folk-like tunes to spread the gospel, it makes little sense culturally to say that either one of these bodies of hymns is inherently superior to the other. Each was the outgrowth of a distinctively different culture and each should be respected as such. The chorales of Luther functioned in a liturgical service quite different from the informal revival atmosphere of the gospel hymns of Sankey. The point is that each type of hymn functioned successfully within its own distinctive cultural environment.

Cultural conflicts.—Certain developments in hymnody can be more clearly understood as cultural conflicts rather than simply as the triumph of the good over the inferior. For example, the singing controversy in certain New England churches of the early eighteenth century may be regarded as the conflict between the cultural tastes of the Harvard-educated pastors and their unlettered congregations, who preferred to sing hymns as they had learned them in oral tradition. This singing has been rightly called the "Early New England Folk Style" by Gilbert Chase.⁷ The folk singing of hymns in lining-out fashion continues to this day in certain more isolated congregations. In the following recording we hear an example of a Primitive Baptist con-

⁷ Gilbert Chase, *America's Music* 2nd ed. rev. (New York: McGraw-Hill, 1966), pp. 29ff.

gregation in Sparta, North Carolina, lining-out the hymn "Guide Me, O Thou Great Jehovah."⁸ Note that lining-out is an organic musical form: the leader sings in a rapid recitative-like style while the congregation sings in a slow tempo that allows time for their embellishments.

This example of a folk style of congregational singing must be viewed in its own cultural context in order to understand it. To call it inferior congregational singing is simply to miss the point. Indeed, what we hymnologists may regard as inferior may be judged superior by a different culture group.

Denominational diversity.—America is well known for its religious pluralism, an aspect of our life many Europeans find difficult to understand. This religious pluralism, resulting in so many different denominations is not only a matter of theological diversity; it is also a case of cultural diversity. In the popular book published in 1959, *The Status Seekers*, Vance Packard included a chapter on social status as reflected in America's church bodies entitled "The Long Road from Pentecostal to Episcopal."

By and large, the status churches have received the lion's share of attention from hymnologists and the denominations of lesser status have been neglected. Look, for example, at surveys of hymnody for information on hymnody among Pentecostals or Black Baptists and you will find little or nothing. There has also been a tendency in recent years to emphasize the core of hymns found common to various church hymnals and cite this as evidence of a growing ecumenicity in hymnody. The difficulty with this procedure is that only the hymnals of the respectable older denominations are usually considered. The point here is that American hymnody reflects a cultural pluralism much greater than that reflected in recent hymnological studies. I believe that a cultural understanding of hymnody can help us to appreciate both the unity and diversity of the hymnody of America's churches.

Ethnic group diversity.—One of the struggles of the church in New Testament times was the conflict over whether Christianity was to be for one nation or for all men, regardless of race, language or culture. Although Christianity broke the bonds of narrow nationalism, Christians still have difficulties understanding why other Christians do not reflect the same cultural values as they. For example, why doesn't the member of the Black Pentecostal congregation appreciate the beautiful Victorian hymn translations of John Mason Neale set to

⁸ *Old Hymns Lined and Led by Elder Walter Evans, Sparta, North Carolina.* Sovereign Grace Recordings no. 6057. Side 1, band 1. Available from the Baptist Bible Hour, P.O. Box 17032, Cincinnati, Ohio 45217.

the tunes of Dykes or Barnby? And to put the question in reverse, why doesn't the largely white Episcopal congregation appreciate the emotionally-packed gospel music of the Black Pentecostals?

Sometimes one culture will take material from another and remake it according to its own values. This has often been done, for example, with hymns of white origin by black gospel singers. A good illustration is Ernestine Washington's singing of the hymn of the English Catholic Thomas Moore, "Come, Ye Disconsolate," which the English Catholic organist Samuel Webbe set to music and published in 1792, and Lowell Mason and Thomas Hastings published in this country in 1831. This hymn and tune now appear in most American Protestant hymnals. We now hear a recording of a Black Pentecostal rendition of "Come, Ye Disconsolate" by Ernestine Washington at the Washington Temple Church of God in Christ in Brooklyn.⁹

Although ethnic diversity is an important factor in American hymnody, it is even more significant in the development of Christianity in such areas as Latin America, Africa and Asia. No longer are other nations satisfied to use merely American or English hymns translated into their tongues with the same music we use. Those concerned with foreign missions now generally recognize that Christian music must become indigenous in each nation if it is to lose its association with colonialism or foreign intervention.

A cultural approach to hymnody has the potential to add a significant dimension to hymnology. In this time of cultural pluralism there is a need to recognize cultural diversity as well as cross-cultural unity in hymnody. With the rise of anthropology and sociology we have the means of gaining new insights into the hymnody of those whose cultural values are different from ours. At the same time, there is less excuse for ignoring the cultural dimensions of hymnody and for merely down-grading hymnic expressions that don't fit the values held in the worship of our own congregations or our own personal tastes.

Perhaps it would be appropriate to reconsider our goals as hymnologists. Are we seeking merely to raise everybody else's standards of hymnody to those of our own or are we seeking to promote a greater understanding of hymnody in the light of its own cultural environment and function? On this fiftieth anniversary celebration of the Hymn Society of America, I believe it is appropriate for us to reconsider our purposes as related to helping our fellow Americans, regardless of cultural background, to participate in a vital and meaningful experience of spiritual expression through hymn singing.

⁹ Ernestine Washington, *Gospel Singing in Washington Temple*. Westminster WP-6089, Side 2, band 4.

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